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A QUARTERLY MUSICAL MAGAZINE, REVIEW AND REGISTER, FOR PROFESSIONAL
AND AMATEUR MUSICIANS.

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(ENTERED AT STATIONERS' HALL.)

VOL. IX., No. 8. (New Series.
Enlarged.)

JULY, 1902.

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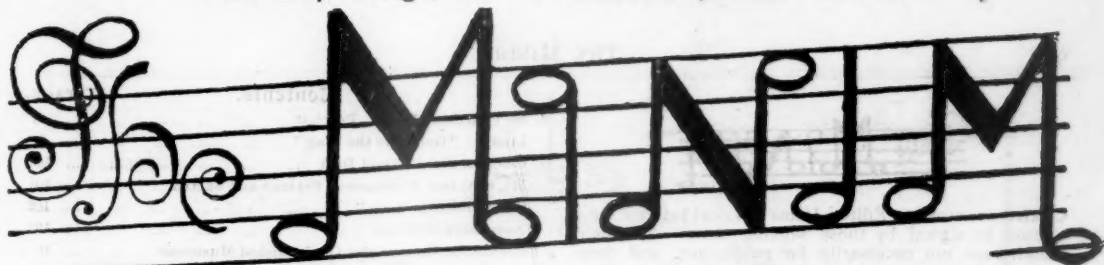
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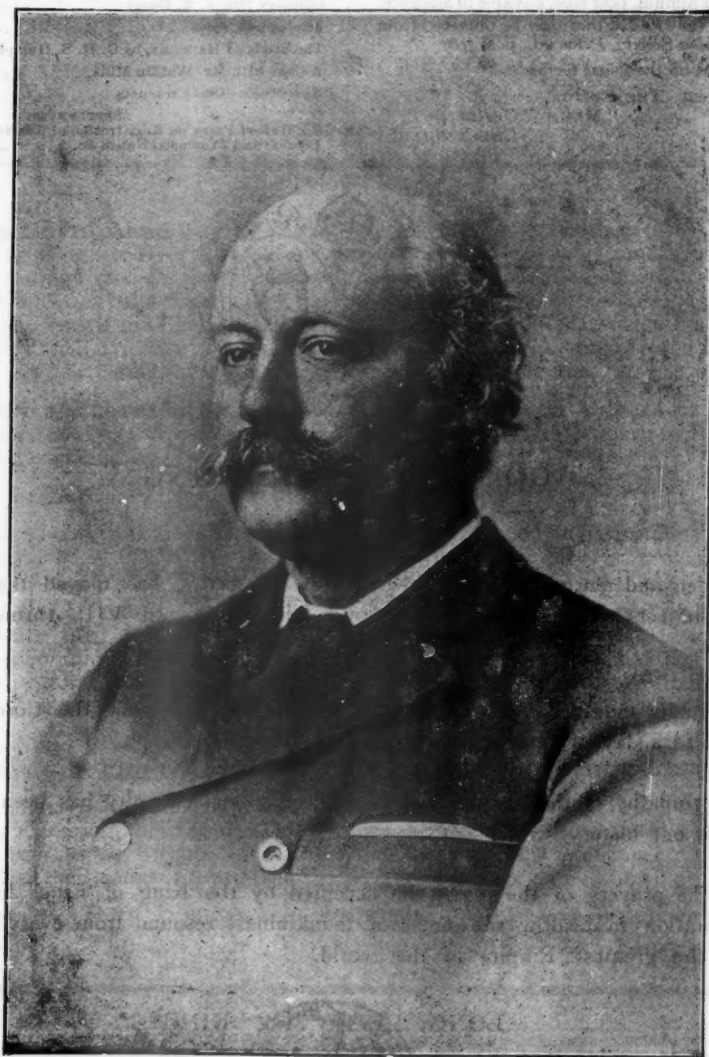
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JULY, 1902.

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SIR C. HUBERT H. PARRY, Bart, D.C.L., M.A., Mus.Doc.



COMMUNICATIONS to Editor, Items of Local Interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month previous to publication.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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The Trade supplied on the usual terms.

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“MINIM” OFFICE,
CHELTENHAM.

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“GOD SAVE THE KING!”

THE sudden and alarming transition from joy to sorrow has moved the hearts of the loyal subjects of our beloved Sovereign, King Edward VII., throughout the vast Empire.

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Syllabus A and B, for 1902, are now ready.

Syllabuses, Forms of Entry, Papers set in previous years, and all information can be obtained from the Central Office.

JAMES MUIR, Secretary.

Central Office, 14, Hanover Square, London, W.

Telegraphic Address:—"Associa," London.

July, 1902.

Calendar Notes.

JULY.

1st.—Tuesday.

No. 8, Volume IX. of the New Quarterly Edition of *The Minim* issued.

6th, 13th, 20th, 27th—Sundays.

AUGUST.

4th—Monday—Bank Holiday.

3rd, 10th, 17th, 24th, 31st—Sundays.

SEPTEMBER.

7th, 14th, 21st, 28th—Sundays.

Gold Dust.

Be busy, busy, busy—useful, aimable, serviceable, in all honest, unpretending ways.

—Charles Dickens.

—:O:—

It is well for a man to respect his own vocation whatever it is.—Charles Dickens.

—:O:—

Good music has a logic of its own; none more severe, and surely none so fascinating; for it leads, it charms into the Infinite.—Dwight.

—:O:—

Music is allied to the highest sentiments of man's moral nature—love of country, love of friends.

—:O:—

Anything that makes a noise is satisfactory to a crowd.—Charles Dickens.

—:O:—

We are dissolved into dust—but of what kind? the dust of corruption? Not so; but into the flower-dust, which will soon burst forth into new verdure.

—:O:—

Never open the door to a little vice, lest a great one should enter too.

—:O:—

A good name is rather to be chosen than great riches, and loving favour rather than fine gold.

—:O:—

The most violent friendships soonest wear themselves out.

—:O:—

Of all impudence, the greatest is to deny the truth.

Back Numbers of the "Minim" may be had, Post Free, 3d. each.

Address—"MINIM" Co., Cheltenham.

Editorial.

This number of *The Minim* (No. 8, New edition) completes Vol. IX. All the numbers, 1 to 8, may be had, bound in cloth, Price 3s., post free 3s. 6d.

—:0:—

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All unpaid subscriptions for the past year should be forwarded at once to the Editor of this edition.

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NOTICE.

The Minim of the future will be issued under New Arrangements. Other announcements later.

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Mr. Cuthbert Whitmore, who is looked upon as one of the most rising Pianists of the day, was born in Clifton, in 1877, and after studying for some time with his intimate friend, Mr. Herbert Parsons, the brilliant West of England Pianist, was invited to enter the Royal Academy of Music as a student. He did so in January, 1896, where, under Mr. Tobias Matthay, that eminently successful Professor, he made rapid strides, gaining in successive years the various bronze and silver medals open to him for both pianoforte playing and sight singing and reading, and the full certificates of the Academy for proficiency in these subjects. Shortly following this he was made Sub-Professor.

In the course of his connection with the Tenterden Street Institution he also carried off the Heathcote Long and the Frederick Westlake Prizes for pianoforte playing, and after winning the Macfarren gold medal (the blue ribbon of the Academy) was, as a distinguished student, on leaving his *Alma Mater*, unanimously elected an Associate of the Royal Academy of Music.

It is hardly necessary to say that Mr. Whitmore's services are now in much request, both in London and in the Provinces, his fine technique and artistic playing gaining for him very high praise indeed from both the public and the Press. Quite

early in his career the *Morning Advertiser*, in speaking of his playing said, "He promises to be a worthy colleague of Mr. Leonard Borwick in the ranks of our foremost English pianists." The *Daily Telegraph*, shortly after this, alluded to him in the following terms:—"Here is an artist to be followed with expectant gaze—he had the whole work, not only in his head but in his heart, and under his fingers, and he played in the most legitimate manner, exhibiting energy, refinement, tenderness and strength wherever these qualities were needed, and never, as far as we could observe, doing more or other than was set down for him."

Mr Whitmore has recently been honoured by being included in Madame Clara Butt's tour (Spring, 1902), where, as Solo Pianist, he met with much success and further encomiums from the Press. The *Brighton Herald*, amongst others, reporting him thus:—"He dashed off Greig's 'Wedding March' with a brilliancy that gave full vent to its inspiring qualities, and rendered the crescendos and diminuendos of the approaching and receding procession with artistic discrimination and an entirely finished technical skill. His dexterity in rapid fingering of pianissimo accompaniments to tender melody—work requiring the maximum of skill—left nothing wanting in his rendering of the popular *Fruhling's* rhapsody, and a less-known Hungarian Rhapsody. He seemed a player of extremes, his delicacy of touch, noticeably in some portions of the Rhapsody, reached the limit of refinement. In less strenuous movements he became strongly energetic, even exuberant."

Mr. Whitmore's artistic playing is, of course, much appreciated in his native City of Bristol. It is also well known in Cheltenham, where he has on more than one occasion experienced a splendid reception.

With such a record of success the early predictions with regard to his career have been fully realized, and he is doing honour to himself and to Gloucestershire, the county of his birth, and of so many notable musicians.

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God Bless the King!

A NATIONAL CHORAL SONG.

Words by Hettie M. Hawkins. Music by John A. Matthews.

God bless the King of England!
An Empire's crownèd lord;
And to the loyal nations
Prosperity accord!

Son of a conquering race of Kings, Father of
Kings to be:

May years increase thy might and fame; may
glory compass thee.

Chorus:—Hail, glorious reign,
Long may we sing
God keep our Empire,
God bless the King!

God bless the Queen of England!
No purer, brighter gem
Adorns with glowing splendour
Thy Kingly diadem.

Under the sunshine of her smile thrive art and
industry,
While universal love responds to gracious
sympathy.

Chorus:—Hail, glorious reign,
Long may we sing
God keep our Empire,
God bless the King.

God bless the Empire's manhood!
Bless each brave patriot son,
Who pours his life blood on the field
That victory may be won.

Our soldiers, sailors, sons of toil, who for their
country's good,
Uphold thine honour 'gainst the world, in noble
brotherhood.

Chorus:—Hail, glorious reign,
Long may we sing
God keep our Empire,
God bless the King!

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FOUNDED 1882.

To admit to membership duly qualified Professional Musicians, and to obtain for them acknowledged professional standing—to promote the culture of music—to provide opportunities for social intercourse between the members—to discuss matters relating to music or musicians—to raise the standard of musical education by means of the Society's examinations.

The Society now consists of nearly two thousand members, amongst whom are most of the eminent musicians of the Kingdom.

The Local Examinations are conducted on the following principles:—Two Examiners at each Examination—a definite Syllabus of Requirements—no Local Professional Representatives—Candidates known to the Examiners by numbers—particulars of marks gained given to each Candidate.

Particulars may be obtained from the General Secretary, Mr. E. CHADFIELD, 19, Berners Street, London, W.

Novelists and Music.

Somebody has made the discovery that the late William Black knew nothing about music. He proclaimed his ignorance in his novels. He made one of his heroines play an un-heard of sonata of Mozart's in the impossible key of A sharp major, spoke of a "dotted note" as creating a pause in a waltz, and added an unknown "Farewell" to the list of Beethoven's compositions. Nay, he represented his "Beautiful Wretch" as being so affected and overcome by a clap-trap representation of a storm on the Fribourg organ that she formed resolutions which greatly influenced her future. It is all true enough; but it would be unfair to allow the reading public to run away with the idea that Mr. Black was unique among story-writers in his ignorance of music. Some of the best writers have made mistakes in their references to the divine art which would stagger the most uncultivated amateur.

A certain novelist, for example, makes one of his heroes, a man of twenty-five, a soprano! Another pictures a Scottish Highlander sitting on the roadside singing a Jacobite song and accompanying himself on the bagpipe, which reminds one of the nervous young woman who, being introduced to an eminent flautist, asked him if he ever sang to his own accompaniment. We hear of a heroine who played a symphony, of an orchestra which created a sensation in a sonata, of an infant prodigy who astonished the world in a madrigal, of a German fiddler who, when he thought himself unobserved, played a sonata for violin and contralto. In the "Endymion" a lady plays a cantata

on the piano; and one reads in "Daniel Deronda" of a conversation which was resumed "after a long organ stop," as if an organ stop meant a pause in an organ recital. Ouida describes a lady singing a "Stabat Mater" alone in a wood as producing "glorious harmonies," which the lady might possibly do if she had as many heads as the Hydra. Quida is, indeed, a great sinner in this matter of music. "I never let a maid make a dress," she says in "Moths." "You might as well want Rubinstein to make the violin he plays on!" Rubinstein, probably, never played the violin in his life, but this is nothing to the novelist who makes a romantic creature spend hours at the organ playing "the grand old masses of Mendelssohn," which Mendelssohn never wrote. Mr. Marion Crawford, in "A Roman Singer," ascribes "La Favorita," to Verdi, and tells that the hero before making his *début* on the operatic stage had his nerves screwed up for the occasion by frequent doses of blackberry syrup! It is in this novel that we read of a violinist who "sustained the chord of A minor" simultaneously with "the imitation of a laughing voice above it"—a feat which our *virtuosi* would no doubt be glad to imitate, if they could. Novelists are constantly falling into error about the instrument on which Niel Gow made his fame. One, for instance, has his heroine's nervous system at a constant unrelaxing tension that makes it "like the C string of a highly-tuned violin: a breeze blowing against it, it will cry out; another turn of the key, it will snap assunder." A C string is quite unknown to fiddlers so far; and in any case the idea of a breeze making a "highly-tuned" violin "cry out" is sufficiently grotesque. Nor are these absurdities confined to the smaller fry. Even Tennyson suggests a new development of the saltatory art in making his dancers "dance in tune." George Meredith hints that the drum gives "vast internal satisfaction owing to its corpulency," which may be taken as explaining the "comfort" that the old lady found in the Salvation Army drum. Victor Hugo has three violins and a flute playing some of Haydn's quartets at a wedding—a combination of instruments which would make Haydn turn in his grave; and Charles Reade sets Peg Woffington whistling a quick movement on a paste ring, and then tells us how Mr. Cibber was confounded by "this sparkling adagio." Mr. Cibber might well be confounded. A quick movement which is at the same time an adagio is enough to confound anybody.

These examples could be continued indefinitely, but, as the Americans say, we doubt if the subject "leads anywhere." It simply demonstrates what we know already, that those who are specially accomplished in one art may be absolutely ignorant of another art. And in the case of literary workers

there may be very sufficient reason for their imperfect knowledge of music. Many of them have suffered keenly from what Mr. Andrew Lang—who boasts of having as little "ear" as "Elia" himself—calls "the enemy of conversation, study and sleep." Authors who have to work with a piano next door or on the floor above may well be excused if they share the opinion of Gautier, that music is the most disagreeable of noises. "The moment a piano is opened, Goncourt frowns," said Daudet. So do many excellent people who would have been fond of music if pianos had never been invented. It is true that in certain circumstance there may be grounds for some variance between music and letters, between Hortensio the musician and Lucentio the philosopher. Hortensio wanted to have his fiddle first and the lecture afterwards; Lucentio desired to hear the catgut only between the pauses of his reading. If one could have the music always at the pauses there might be less objection to it on the part of authors and literary workers generally; but, unhappily, the conditions of modern life seldom permit of such a nice arrangement, and too often the "heavenly maid" (there were no pianos in Dryden's time) comes, not to soothe the savage breast but to incite it to further deeds of savagery. That being so, we can hardly blame the novelists if, like the American critic, they "don't know a symphony from a boiler explosion."—*The Glasgow Herald*.

Church Music

By SIR HERBERT OAKELEY.

Six Anthems. Nos. 2 and 4 republished with additions of Latin Text.

Who is this that cometh from Edom? (the recognised setting).—For Palm Sunday—which has been sung at Canterbury, York, St. Paul's, Winchester, Durham, Exeter, Bristol, Wells, Lichfield, Norwich, and Edinburgh Cathedrals, and at Westminster Abbey, St. Saviour's, Southwark, &c.

The Glory of Lebanon. For Consecration or re-opening of a Church.

Seek Him that maketh the Seven Stars and Orion Sing! O Daughter of Zion.

Though there be Darkness.

My Beloved Spake.

(The two last Anthems just published.)

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Coronation Honours for distinguished Musicians.

Musicians rejoice in knowing that two most distinguished members have received Coronation Honours from our beloved King, Edward VII. The first named on the list is Sir Hubert Parry, Mus.Doc., Director of the Royal College of Music. Sir C. Hubert was born on February 27th, at Bournemouth, and is a composer of great renown. He succeeded Sir George Grove as Principal of the R.C.M., London, in 1894, and was Knighted by Her late Majesty Queen Victoria in 1898.

Sir Hubert Parry is, we believe, the first eminent composer who has been created a baronet, although other musicians, such, for example, as the late Sir Frederick Gore-Ouseley, have succeeded to baronetcies. But, altogether apart from his high musical position as a composer, and as director of the Royal College of Music, Sir Hubert is a gentleman of considerable social standing, and is head of one of the county families of Gloucester. He is brother-in-law of the Earl of Pembroke, the Lord Steward, and on the death of his elder brother he succeeded to the late Gambier Parry's fine estate at Highnam Court, well known to those who attend the Gloucester Musical Festivals. He also has a place at Knight's Croft, near Worthing. His daughter is married to Mr. Plunket Greene, the well-known baritone.

The other honour is bestowed on Dr. Charles Villiers Stanford, Mus.Doc. Ox. and Cam., who is Knighted. Sir Charles Stanford was born on September 30th, at Dublin. He is celebrated as a Composer and Conductor. He is Professor of Music of Cambridge University, and a Professor at the Royal College of Music, and was Conductor of the last Leeds Musical Festival. His compositions comprise every class of work, including operas and oratorios.

Both of the Coronation musical honours had been anticipated. The honour has, it is generally understood, been respectfully declined by, among others, Mr. August Manns, while it is well known that the late W. T. Best, the famous organist, refused a proffered knighthood, and, sensibly enough, asked instead for an annuity from the Civil List, which he duly obtained. The late Sir George Macfarren also once declined the honour, which he afterwards accepted. Our musical knights now include Sir Herbert Oakeley, Sir Frederick Bridge, Sir Walter Parratt, Sir C. Stanford, Sir G. Martin, and Sir Alexander Mackenzie. The list is smaller than usual, but during the past few years several knights, among them Sullivan, Stainer, Barnby, and Elvey have died.

Reminiscence of a great Musician.

(SIR JOHN STAINER, Mus.Doc.)

The following reminiscence of the late Sir John Stainer will, we are sure, interest many readers. We have received it from a valued correspondent.

"It was about the beginning of June in 1865 that Dr. Stainer—as he then was—paid a visit to the late Mr. and Mrs. Dent, of Sudeley Castle, Gloucestershire. The writer of these lines was then manager on that estate, and, being fond of sport, frequently amused himself by hunting badgers, a thing he carried out by nightly 'meets' at certain woods where the badgers earthed. The Doctor having been told that we were going to have a 'meet' at a place called Pinnock Cliff, an extensive woodland in the Cotswolds, came to me and expressed a great desire to accompany me. I told him how pleased I should be to have his company, and asked him to be at my house at midnight, the time we had fixed upon for the start.

"At midnight, accordingly, the Doctor came, in company with the Rev. Robert Browne, who was then curate of Sudeley. We had to tramp about four miles to the *rendezvous*. The beaters were left at a certain point, with instructions to give us one half-hour's start, so that we might quietly get to the earths and bag them. This being effected, we were silently awaiting the appearance of the badger, who, disturbed on his rambles by the beaters' dogs, would probably charge at the earths, when our dog would attack and capture him. But before any badger made his appearance, the approach of morning was heralded by that mysterious light which, at the time of the year, begins to be seen about two o'clock.

"It was one of the finest mornings that it is possible to imagine. There was no wind, there was a clear sky, and the small patches of detached mist, obliquely creeping upward towards that ethereal blue overhead, irresistibly suggested celestial beings winging their upward way. The birds then began their morning songs—first the sky-lark, with his thrilling notes, then, in the far distance, the cuckoo, the wood-pigeon, and the dove 'cooing to his mate,' then the hosts of birds, one after the other, till the entire woodland seemed to be alive with song. The Doctor, raising his hands, exclaimed, 'All that have life and breath sing to the Lord.' I caught it in an instant and hummed the trombone part. 'Do you know it?' asked the Doctor, and I nodded an affirmative. 'Let us have the first chorus,' said he. The ground was wet with the heavy dew, so I proposed that the Doctor, instead of seating himself on the turf as he was about to do, should get into one of my sacks.

And so, with his head alone peering out of the sack, we sang from memory, as well as we could, the first chorus of 'The Hymn of Praise,' Dr. Stainer taking the treble, Mr. Browne the alto, myself the tenor, and a friend of mine the bass. The Doctor told me years afterwards that he never enjoyed anything so much in his life as he did that impromptu rehearsal.

"Naturally we did not get the badger. I am of opinion that he never heard such sounds in his previous experience, and so wisely took another line, instead of coming to his earth."—*Family Herald*.

F.S.

Mr. Borwell's Lecture on "How to Sing."

The Southampton Philharmonic Society are much to be congratulated upon the success of their experiment in engaging Mr. Montague Borwell to give a lecture on "How to sing" at the Shaftesbury Hall, Southampton, on March 21st. The lecturer is well known in the singing world as a successful baritone, in fact only recently he has been appointed to the choir of Westminster Abbey. The idea of the lecture is quite a novel one. There are many people who lecture upon music and kindred subjects, but few, if any, who undertake to tell in a simple and interesting way how to acquire a practical method of singing. This Mr. Borwell undertook to do, and succeeded in securing the complete attention of his audience for over two hours. From first to last he made it perfectly evident that he was a thorough master of his subject, and which was amply proved by his lucid method of imparting his ideas. His illustrations were most apt, and at times had a quiet humour which was greatly appreciated by the audience. Not the least interesting feature of the evening was the selection of songs of a high class and varied description, which the lecturer sang by way of illustrating the varied tone colour required by the words. We give the list of songs, which are most interesting, and make great demands upon the singer in every way. Needless to say, Mr. Borwell acquitted himself in a masterly way, and proved himself a perfect artist. The lecture should prove most beneficial to all those who aspire to sing, whether it be for their own amusement or for those who intend to make singing their profession, and should help the audience to appreciate what good singing is when they hear it. The following is the list of songs:—Recit., "Like Death's Dark Shadow," air, "O Star of Eve" ("Tannhauser"), Wagner; "Bois Epais," Lully; "The Wanderer," Schubert; "The Asra," Rubinstein; "Who is Sylvia?" Schubert; "Because," Cowen; "The Wood Witch," Rubinstein; "O wer't Thou in the Cauld Blast," R. Franz; "Is not His Word" ("Elijah"), Mendelssohn.

Musical Emotion.

Singing is that natural method by which thoughts are reduced to feeling more easily and more surely, and more universally than by any other. You are conscious when you go to an earnest meeting for instance that, while hymns are being sung and you listen to them, your heart is as it were loosened, and there comes out of those hymns to you a realization of the truth such as you never had before. There is a pleading element, there is a sense of humiliation of heart, there is a poignant realization of sin and its guiltiness, there is a yearning for a brighter life in a hymn, which you do not find in your closet; and in singing you come into sympathy with the truth as you perhaps never do under the preaching of a discourse. There is a provision made in singing for the development of almost every phase of Christian experience. Singing has also a wonderful effect upon those feelings which we wish to restrain; all are not alike susceptible, but all are susceptible to some extent.—BEECHER.

The Power of Literature.

Literature is the immortality of speech. It embalms for all ages the departed kings of learning, and watches over their repose in the eternal pyramids of fame. Homer rebuilds for us the ruined city of Troy, and Thucydides renews the war of Peloponnesus. The dart that pierced the Persian breastplate moulders in the dust of Marathon; but the arrow of Pindar quivers, at this hour, with the life of his bow. We look with grateful eyes upon this preservative power of literature. When the Gothic night descended over Europe, Virgil and Livy were nearly forgotten and unknown; but far away in lone corners of the earth, amid silence and shadow, the ritual of genius continued to be solemnized; without were barbarism, storm, and darkness; within, light, fragrance, and music. So the sacred fire of learning burnt upon its scattered shrines, until torch after torch carried the flame over the world.

The Boer Naachtmaal.

"The Boer Naachtmaal (prayer meeting) takes place every three months. On these occasions the country people attend at the nearest village, and, for the three days during which the meeting lasts, pass most of their time in church. The fourth day is given over to various amusements, amongst which the 'musical circles' (as they are called) take a prominent place. Every Boer family owns a musical instrument, on which some member of the family is more or less proficient. Concertinas are in very general use, but violins, flutes, fifes, and

other instruments are to be met with. After the Naachtmaal is over, the people collect together in groups. Each group is composed of near neighbours. The market-place, which has been cleared out for the occasion, is the scene of the assembly, and the church 'organist' usually acts as M.C. and also as judge, for a general collection is made, and the sum so obtained divided into three amounts for prizes to be competed for. Each group plays a couple of airs. The competition cannot in any way be considered a test of musical ability, because there is no hard and fast rule as to the make up of the several groups. No doubt the judge, however, takes this into consideration, but he would be more than human were he not prejudiced in favour of the more harmonious groups. The real objects of these competitions is not so much to induce the young people to excel as musicians as to get them to adopt music for a recreation, in order to keep them from frequenting the towns. The movement was first originated by the clergy. The competition lasts anything from two to three or four hours, according to the number of 'circles.' In order to refresh the players, kettles of coffee are kept on the waggon fires, and Kaffir girls come round at intervals bringing bowls of this liquid to the competitors. The prizes are presented in the afternoon by the (predicant) clergyman, who makes a speech appropriate to the occasion. The airs played are generally old tunes, which have had their day in England and America, and have been carried over to Africa by travellers. The prizes invariably consist of sums of money. Women and men both take part in these contests. The proceedings end up by the circles marching round the village playing some well-known hymn, as a rule taken from Moody and Sankey's collection, which is much in favour with the Boers. After this the people prepare for their homeward journey, and the dorp soon reverts to its accustomed quiet."

—The Musical Record.

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The Latest Society Success.

"THE YASHMAKS, THE PARISIENNE, AND
THE PIERROT."

By "COSMOPOLITE."

This party, together with the renowned "Scarlet Mr. E's," was formed by Mr. Norman Concorde (the well-known London Manager), of the Concorde Concert Control, 310, Regent Street, London, W., with a view to supplying what he justly estimated as a long-felt want. viz.:—A really light, bright and artistic entertainment, full of genuine humour and sentiment, and free from vulgarity, an entertainment that would appeal equally to the musical and unmusical. To

The four artists undertaking the most serious work wear the Eastern yashmak, which, besides serving the purpose of concealing the identity of the performers, has a very becoming and fascinating effect. As these artists hold high positions both socially and in the musical world they only accepted their present engagement upon the distinct understanding that they should travel *incognito*.

To sum up, the whole entertainment appeals equally to the highly educated, and to the general public. Each item is so skillfully rendered as to have a distinct charm of its own, holding the audience with the power of perfection. The humorous element is absolutely free from anything that the most fastidious could take exception to and is a proof that refinement and genuine fun are not incompatible.



thoroughly carry out this idea it was necessary to expend large sums in having music and songs specially written, and to get the best talent that money, careful selection, and a knowledge of the requirements of the public could secure. "The Yashmaks, the Parisienne, and the Pierrot," are all skilled artists of experience and high repute, and not the usual masked performers whose only claim to notice is—*that they claim it!*

Each artist is of the class that is engaged at the best London Halls where half-a-guinea is paid for a reserved stall. The Pierrot pervades the whole entertainment with his mirth and humour, and also gives original sketches at the piano varied by mimicry and musical absurdities; his style is formed on that of the late Corney Grain who was a great friend of his.

The following interesting story is one of many current about "The Yashmaks":—

THE MAN WITH FIVE BEAUTIFUL GIRLS.

Like Lord Byron, the Yashmaks must have "waked one morning to find themselves famous." "I quite believe," writes a musical correspondent, "from their printed circulars that they were all separately distinguished in various ways before they joined forces in the merry little band of Yashmaks. But it is surely the Yashmak that partly accounts for their success. I happened by an accident to see these ladies at a rehearsal when the party was first formed, and it seemed that they would never rival the famous 'Scarlet Mr. E's,' because their beauty would be hidden by the yashmaks, and that pretty lips and youthful smiles

so effectually concealed would handicap them more than any mask over the eyes would. But now I am pleased to own that the charm of these ladies is very keenly felt by their audiences, and their fine singing is not in any way veiled by the veil. Perhaps the Parisienne who so archly sings to us that she 'scorns to hide her pretty face in clouds of most mysterious lace' is taken by the public as a

pathetic struggle, and then the poor little victim fell into the sea. The boat was at once pulled to the spot and a pigeon was found, which proved to be the bird bearing the letter sent to the Yashmaks. Superstition is a favorite foible of the artist nature, and now each member of the party keeps a feather of this poor little murdered messenger as a most treasured souvenir.



guarantee of beauty on behalf of her veiled sisters; but they play into each other's hands in a delightful manner. As for the Pierrot, no wonder he is merry, and can make our sides ache with laughter. Would we not all be witty and gay, devil-may-care, and debonair, if we were surrounded by five beautiful girls? Their success has come quickly, and will continue, as they are certainly all artists in the fullest sense of the word and charming to boot.

A STORY FOR THE SUPERSTITIOUS!

That fact is stranger than fiction is an old saying. Here is a story that the superstitious will delight in. An owner of carrier pigeons was sending a message to those beautiful ladies who tour the country with veiled faces and call themselves "The Yashmaks"—the full title of this delightful little company being "The Yashmaks, the Parisienne, and the Pierrot." As the Yashmaks expected the letter they waited to receive the pigeon, whilst the Parisienne, the Pierrot, and a stolid old fisherman went out in a boat to catch to-morrow's breakfast. Whilst thus engaged, the Pierrot noticed a hawk attack a bird; there was a

Impressment of Choir Boys.

PRESS WARRANT FOR SINGING BOYS IN THE REIGN OF QUEEN ELIZABETH.

The only impressment remembered in the present age is that cruel expedient which was once resorted to for procuring a sufficient number of able men to serve in the navy; but in former times it was frequently resorted to for obtaining workmen for the service of the king, and, according to the Sloane MS. in the British Museum, (No. 2035), a species of the same tyranny was practised even in the time of Elizabeth for the purpose of getting choristers for the different royal chapels. The following is a copy of the royal mandate, which bears her majesty's autograph:—

"By the Queene, Elizabeth R."

"Whereas we have authorysed our servaunte Thomas Gyles, Mr. of the children of the cathedrall church of St. Paule, within our citie of London, to take upp suche apte and meete children as are most fitt to be instructed and framed in the arte and science or musicke and singinge as maye be had and found out within anie place of this our realme of England or Wales, to be by his bringinge up

SUPPLEMENT.

"Go deep enough, there is Music everywhere."—CARLYLE.



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Sir C. Hubert Parry on Registration of Teachers of Music.

At the annual dinner of the Royal College of Organists, held on Thursday, May 22nd, the President (Sir Hubert Parry) presided, and in the course of a long and interesting speech touched upon the burning question of the registration of teachers of music. The following remarks from the eminent professor should be carefully noted by musicians:—

"Then I cannot forbear saying something about the prominent question of registration. You find men who have the strange superstition that a parental government can inquire into and regulate everything with benefit to society—whether art or anything else. I myself have little belief in the Shibboleth. I confess I have no great belief even in State education. The tendencies of education controlled by Government are always in the direction of universal assimilation, and of the elimination of all those characteristics of individuality which it is most essential should be preserved. It is more or less inevitable, and it is the reason why I deprecate the belief that registration is going to save us from anything. The idea of registration is based upon the suggestion that it will rid us of bogus institutions and charlatans who impose upon the ignorance of the public. I regret to think it will have the opposite result, for there has never been a system of registration proposed which in justice to humanity has not a clause admitting to registration people who can show that they have been teaching, say music, for a certain number of years. Ergo, the gentleman we are hoping to abolish will, by means of registration, obtain a legal status which far surpasses anything the public would have con-

ferred on them; and, instead of cutting off bogus institutions and charlatans, you may give them by registration a position they never had before. To go a little further, why should we suppose departments to have such acumen as to discriminate between certificates and degrees which should be accepted as a basis of registration, and those which should not. My own impression is, knowing to a certain extent what departments are, that they would not; and those who have distinguished themselves in their art and could discriminate, have not much time to sit at the back door of official residences in order to instil into the minds of officials the right view of such things. I was forced, I must confess, into taking an active part in drawing up a registration bill which really was presented in the House of Commons, because, on reading the first draft that was presented to me, I found that the control of the profession—including the examinations of the R.C.O. and the examinations for degrees of Universities—must of necessity ultimately be at the mercy of one enterprising body. I do not say they might not have used their powers discreetly; but how do we know we may not be swept into a position in which our degrees, examinations, and the control of the profession shall not fall into the hands of one of the very bogus institutions we want to see exterminated? Why should we assume a department would care? The Government knows little, and the House of Commons cares less. We cannot be always hanging about a department to insist on justice being done, nor is it consistent with our dignity. The object of a registration bill is to save the public from being imposed upon. If the public must have registration, it must be seen to that it does no more harm than can be helped."

London and Provincial Notes.

CHELTHENHAM.—The past month has been quiet as regards important musical matters. The Montpellier Gardens have been used occasionally for open-air concerts and entertainments, but the unsettled state of the weather upset the arrangements made by the entertainment committee.

The ninth biennial gathering of the Ladies' College Guild took place during the early part of the month. It was a great success, and was largely attended by past students. A *Conversazione* was held in the Great Hall, on Friday evening, June 6th, at which an excellent programme of chamber music was rendered. During the festive week several performances were given of "The Saints' Tragedy" of the late Charles Kingsley. The poem was effectively arranged by Miss Beale and Miss Ethel Smith. The staging and dresses were in excellent taste. The acting generally was of a high class, and the musical portion by Mr. Lewis Hann, a professor of the violin at the Ladies' College, effective and very nicely rendered under the baton of the composer. The part of Elizabeth was well sustained by Miss Mary Wishaw, the other characters being taken by past and present students and teachers of the College. In Scene II. a pretty dance was introduced and charmingly rendered by fourteen young ladies. This proved to be one of the leading features of the performance, and its success was due to the artistic instruction given by Miss Ruddle, of Miss Sayers' establishment.

Thanksgiving services were held in all the churches of the town on Sunday, June 8th, for the restoration of peace.

Cheltenham has lost an earnest and useful Amateur Musician in the departure of the Rev. Dr. Macgowan, who has been appointed Head-Master of St. Andrew's College, Grahamstown, South Africa. Dr. Macgowan has taken a prominent part in musical events for some years in Cheltenham. On June 18th a musical service was given in St. Luke's Church, on behalf of the organ fund. A programme of music, including "Hear My Prayer," *Mendelssohn*, Festival Anthem, "The day is past and over," *S. Bath*, and a Choral Ode, "The Unseen Choir," by the Organist of the Church, Mr. E. A. Dicks, was well rendered by a choir of 80 voices. The soloists were Madame Amy Simpson, and Mr. C. Eynon Morgan. Mr. A. W. H. Hulbert presided at the Organ, and Mr. E. A. Dicks, F.R.C.O., conducted. Great preparations were made for celebrating the Coronation of the King and Queen on June 26th. At St. Matthew's Church an official service was to take place. The music included the late Prince Consort's "Te Deum," in C, Coronation Anthems, etc. A large military band and the choir

of the Church, augmented by the Festival Society, under Mr. J. A. Matthews' F.Gld.O. direction, were drilled for the auspicious occasion. A day of joy was turned to a day of sorrow, and an Intercession Service was held at the appointed hour for the Coronation Service. All the celebrations were abandoned. On April 16th, Miss Janet Hayward gave a vocal recital, at which she was assisted by Miss Beatrice Pratt (violin), and Mr. J. E. R. Teague (violinello). The programme was varied, and rendered in excellent style by the artists. Mr. Hulbert was the accompanist. There was a very fair attendance.

THE FESTIVAL SOCIETY.

The thirty-third season will commence on September 16th, when an attractive programme will be presented to the subscribers and members for the Opening Concert, in celebration of peace, and, it is hoped, of another great national event. The arrangements are already well in hand, the full programme will be ready in August. Mr. J. A. Matthews, the Conductor of the Society, has also arranged for resuming the Wednesday afternoon Orchestral Class, which will be connected with the Festival Society during the season. Artists of renown will appear at the concerts.

—:O:—

ASHBURTON.—The Choral Society gave Mendelssohn's Oratorio, "St. Paul," on April 2nd, with great success, under the direction of Mr. Harold O. Jones, the Organist of the Parish Church. The soloists were Madame Gillespie, Miss Clara Robson, Mr. Charles Saunders and Mr. Charles Knowles. There was a capable band under the lead of Mr. Read (Royal Marine Band). The choruses were well rendered, and the audience greatly delighted.

—:O:—

BRISTOL.—On March 28th, two sacred concerts were given in the Colston Hall in aid of the Amalgamated Society of Railway Servants' Orphan and Benevolent Fund for the Bristol Branch. The artists were Madame Carrie Siviter, Miss Jose Dubois, Mr. A. Nicol and Mr. A. Tucker. Miss Jose Dubois was also solo violinist, and Miss Ethel Tammadge was the solo pianist. The programme was most enjoyable, and the attendance large at both the afternoon and evening concerts. Mr. J. H. Fulford discharged the duties of accompanist, and the Lee Mount Prize Band played good selections.

—:O:—

CIRENCESTER.—At the Corn Hall, on April 23rd, the members of the Choral Society gave an admirable rendering of the oratorio, "Elijah."

The orchestra was under the leadership of Mr. E. G. Woodward, and Mr. A. B. Barnes presided at the organ. The chorus was evenly balanced and well trained. The principals were Miss Agnes Nicholls (soprano), Miss Jessie Goldsack (contralto), Mr. G. W. Brierley (tenor), and Mr. Harry Miller (bass). Miss Palmer (of the Cheltenham Festival Society), Miss Hayward, Mr. W. H. Saunders, and Mr. Fred Harmer joined the principals in the double quartett, "For He shall give His angels." Master Percy Saunders took the part of the youth very effectively. Miss Agnes Nicholls was in good voice, and enhanced her popularity by a most finished performance. Miss Jessie Goldsack also sang with great effect, and was loudly applauded for her rendering of "Woe unto them" and "O rest in the Lord." Mr. Brierley, too, met with deserved applause for his solos, of which "If with all your hearts" and "Then shall the righteous" pleased most. Mr. Harry Miller sustained his exacting rôle with much fervour. The choruses were spiritedly rendered, and in time and attack showed the careful training of the conductor (Mr. A. H. Gibbons).

—:O:—

CLIFTON.—The third of the Clifton Choral and Orchestral Concerts took place at the Victoria Rooms on May 7th. The principals were the well-known prima donna, Madame Sobrino, and Master Frank Merrick the highly gifted local pianist. The programme opened with the fine Irish ballad "Phaudrig Crohoore." In this the choir was heard to great advantage. Madame Sobrino scored a distinct success in her admirable rendering of "Ernami Involami." The delighted audience twice recalled her. Master Frank Merrick, on appearing to play Chopin's "Concerto in E minor," was accorded an extremely flattering reception. The brilliant execution, and the light and shade of the piece, were well marked, and the piano passages clear and liquid, and distinctly heard above the orchestra. The composition, a most delightful one, was played in his characteristically unaffected manner, underlying which is so much artistic power and expression. Part II. opened with "Poeme Symphonique—Le Rouet D'Omphale." In the piano solo, "Tarantella"—Master Frank Merrick achieved a great success. Though the piece bristles with difficult passages, which none but an accomplished musician would venture to attempt, yet from start to finish it was played brilliantly, with simple ease, and a full conception of the composer's ideas. This won an encore. Clifton is indeed to be congratulated on possessing in her midst a pianist of such magnificent technique, and whose exquisite taste and refinement is quite devoid of mannerisms, losing as he does his own personality most completely in

his work. The most formidable difficulties are overcome with consummate ease. Applause, hearty and prolonged, greeted Master Merrick on each occasion of his appearance, which he gracefully acknowledged.

—:O:—



Master Frank Merrick.

We have pleasure in giving the portrait of this gifted young pianist and composer, whose biography and successes have been given in former *Minims*. It is pleasant to note that Frank Merrick is making rapid strides as an artist, and his recent performance at Clifton surpassed all former achievements in his native city.

—:O:—

DOVER.—On April 30th, the Choral Union gave an excellent performance of Coleridge-Taylor's "Hiawatha," parts II. and III., in the Town Hall. Madame Adey Brunel recited the poem before each part with great artistic effect. The soloist were Miss Katie Smith, Mr. H. Turnpenney, and Mr. Arthur Walenn. An excellent band, with Mr. E. W. Barclay, as principal violin, and Mr. F. E. Fletcher, F.R.C.O., added to the success of the performance, which was ably conducted by Mr. H. J. Taylor, F.R.C.O. On Monday evening, June 23rd, the same society gave a Coronation Concert, which was a great success. The programme was of an interesting and miscellaneous character, and included a new national choral song, "God bless the King," by J. A. Matthews. This was rendered

THE MINIM.

with great effect by the choir and an accompaniment of brass and percussion instruments. Mr. H. J. Taylor contributed compositions of a national character, which were also highly successful. There was a very large and enthusiastic audience.

—:O:—

ERDINGTON.—The musical season in Erdington ended in brilliant fashion, the last concert of the season, that given by the Chamber Concert Society, on April 8th, being the most successful, from an artistic standpoint, given in the district for years. This was the Concert Society's initial effort, and not only was the hall crowded but every item performed reached a standard of excellence far above the ordinary. Possibly, the successes of the evening must be ascribed to the vocalists, the singing of "All Souls' Day" and "Resolution" by Miss Gertrude Yates, and Schubert's "Serenade" and "The Erl King" by Mr. Hitckman-Smith, rousing the enthusiasm of the audience to a high pitch, and in consequence the recalls were numerous. Mr. Reginald Chamberlain as solo violinist created much enthusiasm by his really brilliant rendering of the "Andante and Rondo" from De Benot's Concerto No. 8. Mr. Duncuff ('cello) and Mr. Madeley (piano) each displayed artistic feeling and discernment in their solos. The String Quartet, comprised of Messrs. Chamberlain and Mr. W. E. Thomas, Miss Benson and Mr. Duncuff, played Beethoven's quartet No. 4 op. 18 with beauty and emotional expression. Mr. H. M. Stevenson, jun., accompanied the vocal items and Mr. Madeley the instrumental solos, each observing due refinement. Following closely upon the Chamber Concert, Mr. H. M. Stevenson, jun., gave his second musical evening, which was numerously attended. Mr. Stevenson read an interesting paper on "Beethoven and Schubert." Musical illustrations were given by Miss Marguerite Gill and Mr. Hickman-Smith (vocalists), Mr. Reginald Chamberlain (violin), Miss Lilian Ingram and Mr. Percy Stranders (pianists). The items submitted by Miss Gell, Mr. Smith, and Mr. Stranders alike elicited the warmest approbation from the audience.

—:O:—

EVESHAM.—A large and highly appreciative audience assembled at the Town Hall on April 3rd for the annual concert of the Evesham Choral Society. Handel's serenata, "Acis and Galatea," formed the first part of the programme, and the second consisted of a Sullivan selection. The artists were Miss Gill Smith (soprano), Mr. Charles Slater (tenor), Mr. W. Bennett (bass), Mr. J. W. Austin, Worcester (solo violin), Mr. Sidney Taylor, Queen's Hall, London (cello), Mr. H. Leslie

Sherwood, London (piano), Miss Myra Taylor, as usual, conducted in a most satisfactory manner. There was an excellent band under the leadership of Mr. Austin, of Worcester, and a chorus of nearly a hundred voices. The chorus had evidently received the best of training, and sang splendidly. With regard to the principals, Miss Gill Smith was in excellent voice, and she sang the whole of her numbers with great executive skill and artistic expression. Mr. Charles Slater, the tenor, sang with admirable power and expression. To Mr. Bennett, the bass, too high praise cannot be given. The chorus contributed several part songs, "When love and beauty," "Echoes," and "O hush thee, my baby," and the evening hymn, "O gladsome light," from the *Golden Legend*, in a most satisfactory manner. Altogether the concert was one of the very best the Society has given.

—:O:—

GLOUCESTER.—The newly-formed Orchestral Society gave its first concert on April 24th. A programme of works by Mozart, Elgar, Schubert, German and Mackenzie was very well rendered. Miss Gleeson-White was recalled for her singing of Liszt's "Loreley," which was accompanied on a poor little pianoforte, quite unfit to bring out the beauties of the composition. Mr. W. H. Read was encored for his violin solo, "Spanish Dance," Sarasate. Mr. A. H. Brewer conducted the orchestra, which consisted of about 80 performers.

—:O:—

ILFRACOMBE.—On Wednesday, May 21st, a one-day musical festival was held in the Alexandra Hall. A band and chorus numbering 350 performers were under the conductorship of Dr. H. J. Edwards and Mr. J. T. Gardner. The principal soloists were Madame Emily Squire, Miss Ada Crossley, Mr. Henry Beaumont and Mr. Ffrangcon Davies, assisted by local artists. The works performed were Dr. Edwards' oratorio, "The Ascension" and Mendelssohn's "Elijah." A miscellaneous selection formed the second part of the afternoon concert, which included Rossini's overture "William Tell," and P. Godfrey's "Coronation" March. The orchestra had for its leader Mr. J. Pardew (of Plymouth), and included a large number of lady amateurs, who played stringed instruments. The performances were in every way successful, and the choruses were finely rendered by a well-balanced choir. At the conclusion of the oratorio, "The Ascension," Dr. Edwards received an enthusiastic ovation from the audience and orchestra. "The Elijah," given at the evening recital, was a great success, and attracted a very large audience, whose admiration

of the performance followed its close with prolonged applause. The promoters of the North Devon Musical Festival received hearty congratulations at its close in all quarters.

—:O:—

LEWISHAM.—The London Gregorian Choral Association held its 22nd Annual Festival on Thursday, the 5th June. There was a high celebration of the Holy Eucharist at the Church of St. Edmund, K. and M., Lombard Street, at 11.15 a.m. when B. Vine Westbrook, Esq., F.R.C.O., presided at the organ. The music was Missa "Lux et Origo." At 7.30 p.m., there was solemn Evensong and Procession in St. Paul's Cathedral, which was attended by a crowded congregation. Dr. Warwick Jordan, F.R.C.O., Honorary Organist of the Association, presided at the organ, with the exception of the anthem (Handel's "The King shall Rejoice") and the "Domine Salvum Fac" (Gounod's Mass Solennell), which he conducted, when his place at the organ was taken by his articulated pupil, Mr. B. H. Edwards. The choir numbered 1,000 voices. The musical portion of the above service was again rendered at the Annual Festival of the Guild of St. Edmund in the cathedral church of St. Saviour, Southwark, on the 12th.

—:O:—

MARGATE.—The Philharmonic Society gave a concert on May 15th in the Cliftonville Hall. The dainty programme was well rendered, and encores were awarded to Miss Marion Cassinet, who sang Liszt's "Loreley" and other songs, and to Mr. Frank Mummery, whose pianoforte solos were brilliant performances. The band played a splendid selection from the works of Thomas, Greig, German and Percy Godfrey's Prize March. Mr. A. P. Howells was principal violinist, and Mr. A. Thornton was the able conductor.

—:O:—

MAIDA VALE.—Dr. James Higgs died at his residence, Maida Vale, W., on April 26th. Dr. Higgs was organist of St. Andrew's, Holborn, from 1867 to 1895. He was born in 1829. Dr. Higgs was a member of the Council of the Royal College of Organists, and a member of the Academic Board of Trinity College, London. He was recently appointed Dean of the Faculty, University of London, and was recently made a Doctor of Music by the Archbishop of Canterbury. *Honoris causa.*

—:O:—

NEWTON.—The Choral Society gave two concerts on April 7th. The programme consisted of Coleridge-Taylor's "Hiawatha's Wedding Feast"

and miscellaneous selections. Mr. Charles Saunders was the principal soloist, and sang with great charm. Mr. W. J. Brown, A.R.C.O., is the able conductor of this flourishing society.

—:O:—

OXFORD.—At Queen's, on June 7th, though the rain was pitiless, the audience were able to make use of the cloisters, which were illuminated very prettily with Chinese lanterns, as a promenade, and the refreshments were served there. The programme at Queen's College, it will be remembered, is always made up of music of a high class, and usually includes works specially written for the college musical society. On Friday, the whole of the first part was occupied by a new cantata, "Euroda," the words an adaptation of Mrs. Heman's "Bride of the Greek Isles," set to music by Mr. Myles B. Foster. The march and chorus, "They are moving onward," is particularly effective. The baritone solos were well sung by Mr. A. F. Ferguson. The cantata was received with warm approval throughout. A dainty little part-song by Miss C. C. Moseley, Mus.Bac., Oxon, a setting of Goldsmith's "Gently touch the warbling lyre," appeared in the second part of the programme, which concluded with a short cantata, called "The Power of Song" (first produced by the Cheltenham Festival Society last December), by Dr. F. Iliffe, the conductor of the musical society. The poem is translated from Schiller, and the spirited words of the opening chorus, "Forth from the mountain's riven side," are set to strong chromatic chords in D minor; then at the semi-chorus, "When waving with his sceptre wand," there comes a pleasing change to lighter harmonies; and the tenor solo, well sung by Mr. M. H. Orr-Ewing, is simple and melodious—in effective contrast to the final chorus, "Thus man exalted to the skies," which is conceived on the broadest lines; in fact, verges upon the grandeur of oratorio. A special feature of it is a fine fugato, which the chorus seemed greatly to enjoy. At the conclusion the enthusiasm was intense, and the demands for an encore were mingled with the cries of "Speech," often heard at the theatre at the close of a popular play, but very unusual at a concert, and in response the final chorus was repeated.

—:O:—

PERSHORE.—The performance of Stainer's "St. Mary Magdalen" in the Abbey, during Eastertide, was a great success. The soloists were: Soprano, Miss Palmer, of Cheltenham Festival Society, whose singing was distinguished by much pathos and expression; contralto, Miss Fanny Stephens, of Pershore, whose rich, powerful

voice was well adapted to the part allotted to her; bass, Mr. F. Lightowler, who has on many former occasions been heard with satisfaction; and tenor, Mr. F. B. Ball, of Pershore. The music was under the direction of Mr. Mason, the organist of the Abbey.

—:O:—

STAPLEFORD. — The Choral Society gave Handel's "Judas Macabæus," on April 15th, with the aid of Madame A. Norledge, Miss Ethel Ball, Mr. G. Lamb, and Mr. Henry Dobson as soloists. Mr. F. Wyatt, F.R.C.O., presided at the organ, and Mr. G. Spencer was the conductor.

—:O:—

STROUD — The death of Mr. Thomas Hackwood, F.R.C.O., took place in April last. The deceased musician was a native of Jarrow-on-Tyne, but on leaving his native place he came to Gloucester, and became a pupil of Dr. C. H. Lloyd. For some time he was assistant organist at the Cathedral, until he received the appointment of organist at Painswick Parish Church. Afterwards he accepted a similar appointment at Holy Trinity Church, Stroud, where for sixteen years he fulfilled, with the greatest satisfaction, the duties of organist and choirmaster. Two years ago he accepted a similar appointment at the Parish Church, and held it up to his death. The untimely decease of Mr. Hackwood is greatly regretted by all who knew him. He was a most accomplished and conscientious musician. As a composer he, in conjunction with Mr. Sidney Cubitt, produced two operas—"Zanone" and "The Competitors," which were publicly performed some eight or ten years ago with the greatest success. For many years he was the conductor of the Stroud Choral Society. Mr. Hackwood was a member of the I.M.S., and was twice elected to the South-Midland Sectional Council—1895-8, and again in 1899. He was evidently a most amiable and upright man, who won the esteem and affection of all those with whom he came in contact.

—:O:—

LONDON.—Mr. Edwin M. Lott, Mus.Doc., Toronto, for upwards of twenty years organist of St. Sepulchre's, Holborn, died on April 18th. Dr. Lott was an accomplished musician, and in the early days of Trinity College, London, he was a local examiner, and acted at the first practical examinations held in Cheltenham, Gloucester, and Stroud in December, 1878. Since that date musical examinations have become a craze, and many other institutions have followed the system established by Trinity College, London, in 1878.

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—:O:—

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Apropos of the above very curious document, we may say that a Sussex boy, named Thomas Tusser, was "impressed" and sent as a chorister to Wallingford Collegiate Chapel, where he seems to have been one of the "under boys," or "probationers," as from Wallingford he was soon sent to St. Paul's Cathedral. He complained that when not singing the Service he was hurried about from place to place, now here, now there; this, we may presume, would be to sing in some of the noble houses of those days. He appears to have had a very good voice, as a little later he was sent to sing both at Eton and Cambridge. It is curious that after the breaking of his voice he should have given up music altogether, and should have settled down as a farmer. He appears, however, to have done remarkably well, for he wrote a book entitled *The Hundred Good Points of Husbandrie*, which had a very great sale, so that we may conclude he was probably as successful in the latter profession as he was as a chorister-boy. We wonder if our readers could tell us of any other boys who were "impressed" because they possessed good voices, as we should, indeed, be glad to hear particulars of them.

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(Continued.)

A.D. 1881.—The Boston (U.S.A.) "Symphony Orchestra" founded. Mr. George Henschel was the first conductor. This excellent orchestra is still in existence (1902), and continues to give high-class orchestral concerts.

A.D. 1881.—The famous "Concerts Lamoureux" founded in Paris.

A.D. 1882.—The "National Society of Professional Musicians" founded. In 1892 it was Incorporated, and became the "Incorporated Society of Musicians." The credit for forming the Society belongs to Mr. James Dawber, Mus.Bac., Cantab., of Wigan, Lanc. The Society is divided into Sections, and is now spread over the entire United Kingdom. The Head Quarters were first established at Derby, and Mr. Edward Chadfield was appointed the Honorary Secretary. Under his watchful eye the Society very rapidly extended. The Head Quarters of the Society are now in London. Local examinations are carried out by the Society in practical and theoretical subjects. Monthly meetings are held in most of the

Sections, and each section has its own Council, Treasurer and Secretary. A General Council, selected as delegate, manages the general business of the Society. At the present time (1902), it is in a flourishing condition, and it has a large reserve fund of some thousands of pounds invested in stock, &c. One of the main objects of this Society, as given in Bye-Law I. (g), is "To promote, encourage, or assist plans devised for providing against the exigencies of age, sickness, misfortune or death." In several Sections Benevolent Funds have been established. The first was started in the Western Section (Bristol, &c.), and a Mutual Aid branch has been established in the same Section, which is united with the South Midland Section. Much good has resulted from this excellent institution. Attempts have been made to establish a general Benevolent Fund, under the control of the general council, for the good of the entire Society, but up to the present time without success, as it is strongly opposed by members interested in other benevolent institutions. This is an unfortunate state of affairs, but it is hoped that some great scheme will, in time, be firmly established worthy of so great a Society as the "Incorporated Society of Musicians."

A.D. 1883.—The Royal College of Music, London, founded. The first director was Sir George Grove, who retired in 1894, and was succeeded by Sir C. Hubert Parry, Bart., Mus.Doc., M.A., who is still the distinguished head of this great National Institution. The new College Buildings were opened in 1894 with great pomp. Royalties and distinguished people were present at the interesting ceremony which took place on May 1st.

A.D. 1883.—Richard Wagner died at Venice on February 13th.

A.D. 1884.—Sir Alexander Mackenzie's Oratorio, "The Rose of Sharon," produced at Norwich Festival.

A.D. 1885.—Gounod's Oratorio, "Mors et Vita," produced at the Birmingham Festival. Bach and Handel bi-centenary Festival held in commemoration of their birth (1685).

A.D. 1886.—Sir Arthur Sullivan's Cantata, "The Golden Legend," produced at the Leeds Festival. Sir Alexander Mackenzie's Opera, "The Troubadour," produced at Drury Lane.

A.D. 1886.—The "London Symphony Concerts" started by Mr. George Henschel.

A.D. 1886.—Franz Liszt re-visited England for the last time. Shortly after he died at Bayreuth, on July 31st.

A.D. 1887.—Celebration of the 1,000th of the Monday and Saturday Popular Concerts.

A.D. 1887.—The Jubilee of Queen Victoria.

A.D. 1887.—The First Cheltenham Triennial Musical Festival held in the Winter Gardens, with upwards of 300 performers, October 24th, 25th, and 26th: Conductor and Director, Mr. J. A. Matthews, its founder.

(To be continued.)

MR. CHARLES KNOWLES, Baritone.

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Chester Musical Festival, July 25th, 26th, 27th, 1900.—"Zion's Gate"—The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26th, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*Times*, July 31st, 1900.

"The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26th, 1900.

It is a somewhat trying solo, but in the hands of Mr. Charles Knowles, who made his first appearance at the Chester Festival, it received artistic treatment, and showed his fine voice off to advantage."—*Chester Chronicle*, July 28th, 1900.

"**Faust**" Berlioz.—"With Mr. Charles Knowles as an unusually powerful Brander."—*Times*, July 31st, 1900.

"Mr. Charles Knowles had in Brander, a peculiarly suited to his powers. In the closing cadence of the burlesque Amen Chorus, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27th, 1900.

"**Transfiguration of Christ**," Perosi.—"The soloists, Mr. Green and Mr. Charles Knowles (upon whom the bulk of the work fell), and Mr. Ditchburn, all did justice to their parts."—*Manchester Guardian*, July 28th, 1900.

School of Music, Cheltenham.

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Obituary.

DR. ARTHUR EDWIN DYER.

It is with deep regret that we record the very sudden death of Dr. Arthur Edwin Dyer, of Malcolm Ghur, Bath Road, Cheltenham, on April 10th, 1902, aged 59 years.

Dr. Dyer, composer, organist, and pianist, was born at Frome on February 20th, 1843, and was therefore in his 60th year. After receiving a private musical education he was appointed at the age of 22 to the post of organist of the Parish Church of Weston-super-Mare, and in 1873 took his Bachelor of Music degree at Oxford. In 1875 he was selected for the office of organist and director of music at Cheltenham College, a post which he held to the day of his death. During his twenty-seven years' residence in this town he achieved several notable successes. His sacred cantata "Salvator Mundi" was written in 1880 when he took his degree as a Doctor of Music at Oxford, and two years later his cantata "Harold" was produced at Cheltenham. His setting of the chorus "I wish to tune my quivering lyre," from Byron's "Anacreon," was sung at the Gloucester Festival of 1883, when the composer conducted it in person before a critical but very appreciative audience. In 1888 his music to Sophocles' "Electra" was first produced at Cheltenham College, and in 1891 he specially composed the anthem "Except the Lord build the house" for the College Jubilee. He composed songs and musical selections, including a setting of the 97th Psalm for soli, chorus, and orchestra, and an Evening Service. In conjunction with Dr. W. Stuart Macgowan, who wrote the libretto, he produced the grand opera "The Lady of Bayonne" at the Cheltenham Opera House in February, 1897. In 1891 he wrote the operetta "Nephew Jack," which was also very successful.

Dr. Dyer was a member of the Incorporated Society of Musicians and a councillor of the South Midland Section. He was a Fellow of the Royal College of Organists, and also local honorary Examiner for the Royal College of Music. For some years he was the conductor of the Cheltenham Musical Society until it ceased to exist, and at one time also was organist of St. Luke's Church, retiring from that office in 1887. He was greatly respected by all classes of the musical profession, and was always ready to give a helping hand for music and other local undertakings.

Dr. Dyer was buried in the Cheltenham Cemetery on the following Monday. There was a very large attendance of sorrowing friends and members of the musical profession from all parts of the district.

—:O:—

APPOINTMENT.—Mr. Francis G. Dyer, F.R.C.O., has been appointed Organist and Director of Music at Cheltenham College.

TRINITY COLLEGE LONDON.

(INSTITUTED 1872.)

President :—THE RIGHT HON. LORD COLERIDGE, M.A., K.C.

Warden :—EDMUND H. TURPIN, Mus.D.

CLASSES AND LECTURES.

MICHAELMAS TERM, SEPTEMBER 25TH, when Students are received for the following subjects included in the curriculum of the Day and Evening Classes :—Organ, Pianoforte, Solo Singing and Voice Production, Violin, Viola, Violoncello, Double Bass, Harp, Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Side-Drum, &c.; Harmony, Counterpoint, Canon, Fugue, Composition, Form, Orchestration, Musical History, Transposition, Sight Reading, Elocution, French, German and Italian.

Also for the College Orchestra and Choir and the various Ensemble Classes.

FEES :

Per Term for the Course, Five and Six Guineas; from Two Guineas for single Instrument or Vocal Studies; One Guinea for the Theoretical Class Subjects.

HIGHER EXAMINATIONS.

THESE EXAMINATIONS ARE HELD HALF-YEARLY, IN JULY AND DECEMBER.

1.—The Diploma of Associate of Music (A. Mus. T.C.L.); subjects: Harmony, Counterpoint, Musical History, and either Choir Training, Acoustics, or Physiology. Candidates must also satisfy the requirements for Matriculation.

2.—The Diploma of Licentiate in Music (L. Mus. T.C.L.); subjects: Harmony, Counterpoint, Double Counterpoint, Imitation, Canon and Fugue, Form in Musical Composition, and Instrumentation. Candidates must previously have taken the Associate Diploma, unless Graduates in Music of a British University.

3.—Higher Certificates in any Practical or Theoretical subject, viz.: Pianoforte, Organ, Solo Singing, Violin, &c.; including the positions of *e.g.* Associate-Pianist (A.T.C.L., Pianist), Certificated Pianist, &c., &c., Harmony, Counterpoint, and Choir Training.

4.—There is also a grade of Practical Licentiate in *e.g.* (L.T.C.L., Pianist) &c. Being Higher (Professional) Examinations open to all Persons (whether students of the College or not).

LOCAL EXAMINATIONS.

The Musical Knowledge (Theoretical) Examinations are held in June and December. For the Instrumental and Vocal Music Examinations, from November to July inclusive, at the various centres throughout the United Kingdom, the last dates of entry may be obtained on application.

By order,

MANDEVILLE PLACE, MANCHESTER SQUARE, W.

SHELLY FISHER, Secretary.

Academical.

ROYAL ACADEMY OF MUSIC.

The Parepa Rosa Scholarship (for female vocalists) has been awarded to Ida Kahn (a native of London), Edith H. Coish, Patience E. Herbert, Elizabeth W. Mackenzie, Maud Gwendda Thompson, Mary Webb, and Ethel L. Whittingback being highly commended, and Dorothy Batten, May Eabes, Grace M. Ivell, Senta Laubach, Hilda M. Poole, E. H. Rayner, Gladys Scott, and Amy L. Snow, commended. The Examiners were Messrs. Arthur Thompson, Fred. Walker, and Alberto Randegger (Chairman).

The Sterndale Bennett Scholarship has been awarded to Edwin York Bowen (of London), Arthur Erskine Newstead being highly commended. The Examiners were Messrs. F. Corder, Thomas B. Knott, Tobias Mathay, Hans Wessely, and Walter Macfarren (Chairman).

The Sauret Prize (for violinists) has been awarded to Margaret S. Holloway (a native of Birmingham), Amy M. Inglis being highly commended. M. Fritz Kreisler was the examiner.

Sir George Martin, organist of St. Paul's Cathedral, has joined the professorial staff of the Academy as an examiner in organ playing.

—:O:—

ROYAL COLLEGE OF MUSIC.

His Royal Highness the Prince of Wales, K.G., is appointed by His Majesty the King President of the Royal College of Music.

The seventeenth annual examination for certificate of proficiency (A.R.C.M.) was held in April. Eighty-five candidates passed in various subjects, viz., Pianoforte, Singing, Organ, Violin, Viola, Violoncello, and Harp.

At the conclusion of the Easter Term of this College, on March 27th, the following awards were made by the Director and Board of Professors:—

1. Council Exhibitions £50—Helen S. Kirkpatrick (Singing), £10; Alice I. Napier (Singing), £10; Florence Woolland (Violin), £10; Enrica Cerasoli (Violin), £10; Norah K. Gurr (Violin), £10.
2. Charlotte Holmes Exhibition, £15, Reginald H. Bailey (Violin).
3. Organ Extemporizing Prize (value £3 3s.), George Dyson (Scholar).
4. The Challen Gold Medal for Pianoforte Playing, Daisy A. Jones (Scholar).
5. Henry Leslie (Herefordshire Philharmonic) Prize (£10) for Singers, Walter Hyde (Scholar).
6. The Arthur Sullivan Prize (£5) for Composition, Sidney H. Smith (Scholar).
7. Elocution Prizes: Florence Macnaughton, Director's Prize; Seth Hughes (Scholar), Registrar's Prize; Walter Hyde (Scholar), Mr. Cairns James's Improvement Prize.
8. The Ffrangcon Davies (Schubert) Prize for Singing, £10 10s., Harold E. Wild (Scholar).

A competition for two Close Scholarships also took place, and (subject to confirmation by the Executive Committee) were awarded as follows:—Berkshire Scholarship, Mabel L. Gillender, Reading (Singing); Heywood-Lonsdale (Shropshire) Scholarship, Phyllis M. Owen, Oswestry (Violin).

—:O:—

OXFORD UNIVERSITY.

The following have obtained the Degree of Mus. Bac. at Oxford:—L. McKnight Armstrong, Queen's; N. E. Clark, Queen's; S. S. Myerscough, Hertford; S. H. Nicholson, New; B. G. Thorne, New; B. Weller, Queen's; G. M. Palmer, New.

—:O:—

CAMBRIDGE UNIVERSITY.

A Stewart of Rannock Scholarship in Sacred Music is awarded to F. C. S. Carey, Clare College. None of the restricted Scholarships are awarded.

—:O:—

TRINITY COLLEGE, LONDON.

At a meeting of the Senate, held this afternoon, a communication was presented from the chairman of Trinity College, London, stating the College had resolved, with a view of marking the Coronation year of King Edward VII., as well as commemorating the 30th anniversary of their own foundation, to place at the disposal of the University the sum of £5,000, to be applied to the establishment of a University Chair of Music. The gift, which is for the equal benefit of all persons and institutions concerned, was cordially accepted.—*The Times*, May 26th, 1902.

—:O:—

THE GUILD OF ORGANISTS (INCORPORATED).

The half-yearly examinations for diploma of fellowship and certificate of practical musicianship will take place this month (July).

—:O:—

MELBOURNE, AUSTRALIA.

The Melbourne University in connection with the Conservatorium of Music, which is under the direction of Professor Peterson, has determined to conduct independent Local Examinations in Music through the colony of New South Wales. The scheme has been put forth to this effect is evidently based upon the work carried on by our Associated Board, and Trinity College, London.

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By JOHN A. MATTHEWS.

Conductor of the Cheltenham Festival Society, etc.

IN PARTS I., II., III., IV.

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"A very useful work. A splendid idea. It will be most useful for people without brains."—Mus. Doc., Dublin.

"There is a good deal which is novel and interesting."—F. ILIFFE, Mus. Doc., Oxon.

"Your ideas seem good and feasible."—Sir FREDERICK BRIDGE, Mus. Doc.

"Your idea of time signatures is very clear, and I apprehend here your design is to gradually introduce the time-honoured signs."—F. MERRICK, Mus.Doc. (Dublin).

"I have gone over the pages of your Elementary Course more than once. I think it is a capital idea. The time signatures are splendid, and the natural progression exercises excellent for training the ear."—T. (Violinist).

"I like the idea very much. It certainly will be of great value to teachers and students."—LEWIS HANN, A.R.A.M.

"I should think your Elementary Singing Course would supply a great want, it looks interesting for the young pupil, and I know of nothing like it. It should prove a boon to Choir Masters."—A. H. BREWER, Mus. Bac.

"Your Elementary Course seems wonderfully clear and good. I have already introduced it here. I think it supplies a much-needed want."—Miss A. E. GILL-SMITH.

"I like your Elementary Class Lessons; they will be useful for school work."—W. MANN DYSON, L.R.A.M.

(The above are selected from a very large number of letters received on this subject).

The Study of Harmony.

"What is the subject for the second hour of this afternoon, Clarice?"

"Oh! Don't you know? I should have thought you would have remembered that it is that horrid Theory and Harmony. I am fond of playing, but I hate that stuff. What on earth do they make us learn it for?" with a toss of the head, the first speaker exclaimed. "I don't know, but this I do know, that when my schooling is over I shall take care never to do any more?"

Such are words of two young ladies, as they turn to enter the High School, situated in one of the large midland towns. A passer by overhearing the conversation would naturally come to the conclusion that the study of Theory and Harmony was a very difficult and uninteresting subject, presenting few attractions to the student. Although this is incorrect, I am afraid that it is the idea with which a large number of persons look upon it.

One expects such remarks to come from the lips of persons who simply study music because now-a-days it has become fashionable, not from lovers of the art; but experience teaches that the sentiments expressed in that conversation are those of the latter, as well as the former, in many instances.

Now, what is there in this subject that makes it so uninteresting? After carefully studying this question I cannot find anything that should not commend itself to the student who is desirous of fully understanding the art.

Theory may seem a little dry and wearisome, but Harmony, which is the silver key that unlocks the golden casket of composition, should not be so. Then, as the fault does not lie in the subject itself, I am afraid it often lies in the way in which it is presented to the pupil. Of course, one cannot lay down any hard and fast rules for teaching, because every good teacher has a plan of his own, which he thinks the best, but I hope my readers will not think it presumptive of me to offer a suggestion which I think will tend to make the subject more interesting. It is as follows:—I should strongly advise the frequent use of the piano, or any similar instrument, when lecturing, in order to demonstrate and make clear to the mind of the pupil that particular point you wish him or her to grasp. By its help they will become acquainted with the sound of the chords in their different inversions. To students I should say, always work your exercises with an instrument near you, for it will help you considerably. However, if you are not fortunate enough to possess one, work the exercises first and then get a friend to let you play them over on theirs, until you have succeeded in fixing the sounds in your mind. Commence by taking the common chord, with its inversion, then proceed to treat all those in other

keys in the same way; or, in other words, play the common chord in all the keys, until the sound of them becomes so familiar that on looking at any written chord you will at once be able to tell its sound without the aid of any instrument. This simple method if acted upon will, beside making the exercises interesting, help you to read quicker and more correctly, for these two qualities are very essential to one who is striving to become a musician.

Now in order to get a clear conception of the importance of this subject let us take an example. In imagination, journey with me to the top of a steep hill, which commands an extensive view of the surrounding country. On arriving at the top we are surprised to find a collection of bricks, free-stone, mortar, and in fact everything that is required for the building of a mansion. Suppose, now, we were desirous to build with these materials, it is obvious that it would be folly to attempt such a task without having obtained first a knowledge of building construction and architecture. With reference to the Musical Art it is precisely the same, for a person wishing to compose a work that will bring him honour and fame must first become acquainted with the art of arranging his materials in such a position where they will prove most useful and ornamental.

To the builder or architect the magnificent Cathedral will abound in points of interest, for by them he traces the thoughts of the master mind as they ascend step by step; likewise to the player possessing a knowledge of harmony, etc., the works of the great masters will become more and more fascinating, for are they not full of sublime inspired thoughts? Therefore, reader, if your studies seem dry and uninteresting, persevere, for who can tell, perhaps some day you may compose a work that will help to raise the standard of music even higher than what it is at the present time.

G. H. S. HUMPHREYS.

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Duet for two Violins, "Cheltonia." Composed by H. J. Taylor, F.R.C.O., with piano accompaniment. An effective movement in Gavotte form. 1s. 6d. post free.

Patriotic Song, "Staunch and True." Tinney. Arranged as a Choral Song by J. A. Matthews. Post free, 2d. Band parts may be hired.

"La ci Darrin," for the piano. By J. A. Matthews. Post free, 1s. 6d. A good practice piece, of moderate difficulty.

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Song, "Church Bells." Words by Canon Bell, D.D. Music composed by J. A. Matthews. Compass D to E flat. Post free, 2s.

Part Song, "The Merry May." By J. A. Matthews. For S. A. T. B. Post free, 3d. Third edition. Twentieth thousand.

Short Cantata for S. A. T. B., "The Power of Song." (Translated from Schiller). Composed by Frederick Iliffe, Mus.Doc. (Weekes and Co.) This effective work requires a Soprano soloist only. It was produced at the Cheltenham Festival Society's Concert, December 9th, 1901, with great success, under the Conductor's baton. Specimen copy, post free, 1s.

Vesper Hymn, "So grant us Peace and Love Divine." Words and Music by F. Chas. Baker. Post free, 1d.

Vesper Hymn, "He shall give His Angels charge," by Hettie M. Hawkins. Post free, 1d.

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A CHAT WITH MR. WATKIN MILLS.

An American writer once described Mr. Watkin Mills as the man with the rolling voice, adding, "His voice went right through me and came out the other side." Something of the same sort occurred to me the other evening (observes a representative.) I was the famous baritone's guest for a few hours, and his laughter—well, it travelled a long way.

As most people have heard Mr. Watkin Mills, there is little need to describe his magnificent voice.

Accustomed to sing to large audiences, he can be understood from the furthestmost recesses of the biggest buildings the world can boast. Where the voices of the majority of professional singers are scarcely audible the voice of Mr. Watkin Mills rings out as clear as a bell.

"Tell me something about your audiences, Mr. Mills," I asked.

"They naturally differ a great deal," my host replied. "For instance, in the North of England they like the more sterling stuff, such as Handel and Haydn, whereas in the South they prefer the sentimental ballad. Then, again, you have your musical audience, consisting of people who come for no other purpose than to enjoy the concert, and those who only put in an appearance because it is the fashion to do so. The moment I step on to the platform I can tell whether the audience is a musical one or not. There is something in their faces that betrays a keenness for music. The others—well, you can distinguish them by the way they talk.

"There are a number of ladies who go to concerts simply to meet each other, and I have an effectual method of dealing with them. First of all I smile at them; and then, if they won't stop talking, I sing at them, looking them full in the face. This is a radical cure. I had a case of the kind the other day. Two ladies in the front row would persist in talking, so I sang at them for all I was worth. In the end they were not only reduced to a state of complete silence, but they actually smiled at me.

"From a mere cursory glance at anyone present I can learn whether he or she is in sympathy with me. There is a lot in a look, especially in that of the supercilious young lady who rather fancies herself as a musician. What she is murmuring to herself when you are singing is—

"I wonder what you think you are doing up there."

"There is no mistaking that look. However, I must say that audiences have been exceedingly kind to me—in fact, they generally want more than I am paid to give them."

"Aren't you somewhat nervous when you face a gigantic audience such as you get at the Albert Hall?"

"No, I don't feel nervous, but I feel my responsibility. The higher one's position is in the musical world the more anxious one is to please. My chief delight is to sing in a great oratorio like the *Messiah* or the *Elijah* before ten thousand people. Then I do feel that the eyes of the multitude are upon me. I know that those in front are real lovers of music, that they are interested in what I am doing. No, nervous in the sense you mean I am not. I would just as soon sing in the

Albert Hall before a crowded audience as I would in a small drawing-room."

"But the strain—it must be pretty terrible. Yet I've heard you sing through an entire evening."

"I have sung as many as twenty-three songs in one night. On my last tour I gave a hundred and three songs in five consecutive nights, and I was never better in my life. That was in Canada. I couldn't submit myself to such an ordeal in this country. My voice wouldn't stand it: the atmosphere is too humid. It's a wonderful thing what a singer can do in the dry, bracing air of Canada and the United States. Yet here in England, now I come to think of it, I once gave fifteen songs and five extras one night."

"Do you consider that singing is good for the health?"

Mr. Mills took up a piece of paper, and smiled as he read from it:—

"The exercise of singing is delightful to Nature and good to preserve the health of man: it doth strengthen all parts of the breast, and doth open the pipes: if is a singular good remedy for stuttering and stammering in the speech; it is a knowledge easily taught and quickly learned, when there is a good master and an apt scholar."

"That's a quotation from an old book," he said, "and, needless to remark, I don't agree with all of it: but singing is undoubtedly beneficial. For one thing, when you are singing you are getting plenty of fresh air into your lungs, and that must be good for you. I preserve my voice by maintaining health. If a vocalist is in good health he is bound to be in good voice. I keep in health by studying the laws of nature; that is to say, by obtaining all the fresh air I can and living very plainly, taking substantial food and scarcely any intoxicants. A singer, by-the-by, always has a first-class appetite—at all events, after he has done his work—and a first-class appetite must be good for one. What really keeps me in health is playing golf. My voice has most certainly increased in volume since I became a golfer."

"You've done a tremendous amount of travel, Mr. Mills. Can you recollect any amusing adventures that have befallen you?"

"I do my twenty thousand miles a year, and I've been to America half a dozen times. My American tours generally average ten thousand miles apiece. Adventures? Here's one. I had occasion to journey to a town in the North-Western Province of Canada, to give a vocal recital, and I was informed that they had a very capable accompanist. Well, when I arrived at my destination I sought out the lady and suggested that we should rehearse. But I had no sooner mentioned my songs than the poor woman became absolutely paralysed. She couldn't even move her fingers;

and, what was more, I couldn't make her. Something incensed, I went to the entrepreneur.

"Well," said that individual, "there is an old German who is a bit of a hermit living three miles away. We've not engaged him lately, and we're not good friends. The fact is he is inclined to get a trifle merry."

"I replied, 'Then go and make your peace with that old hermit and persuade him to play.'

"However, I went myself, and brought him back with me.

"Oh, Mendelssohn, Handel and Mozart; ah, dat ees goot, ah!" he exclaimed when he heard what was wanted of him. 'We vill try Mozart'; and we went ahead, and he played splendidly. He had a beautiful touch. On the conclusion of the rehearsal the entrepreneur came up and whispered in my ear—

"You take that old man with you to dinner and keep him engaged all the afternoon, and for goodness' sake don't let him drink anything but tea or coffee."

"I said that I would do my best, and all went well up to a certain point. At the concert we got through the classical part of the programme magnificently, but then came the painful interval. To my agony my hermit went out. He had a yearning for the refreshment-room, and stayed away ten minutes. When he returned his cheeks were flushed, and I knew there was danger ahead. I started with a popular song, but the effect was awful. My hermit was a bar or so late nearly all the way through, and the audience were in roars of laughter. 'Go on,' the entrepreneur whispered to me, 'Plough ahead. He'll come in at the finish.' And so it continued to the end, when we just managed to scrape through with 'God Save the Queen.'"

"What do you think of the musical profession, Mr. Mills?" I asked in conclusion.

"Why, that it is a very trying one. The public imagine that when one goes on to sing it's as easy as sitting in a chair. That is because it is a part of one's art to endeavour to lead the audience to suppose that singing is perfectly natural. At the same time it is extremely laborious work, and the life of a vocalist is a most exacting one. It is uncertain, too. Some have a happy way of getting on. They can ingratiate themselves into the favour of concert givers. Even mediocrity can flourish. On the other hand, many persons of real ability fail utterly, the reason being that they are diffident about asking for anything that will further their interests—they lack pushing power. I never advise anyone to become a professional vocalist unless he or she is exceptionally gifted."—*Cassell's Saturday Journal*, by permission.

New Music.

A Pastoral Cantata, with Action, "May-Day Revels." Words by Hettie M. Hawkins. Music by John E. West. (Novello and Co.) This is a charming little work for school use. It is written in one and two parts for the voices, and several dances and marches are introduced. The words are most interesting for children.

"Frolic and Fun for Little Folk." Song-games for Infant Schools. Words and Action by Hettie M. Hawkins. Music by Robert M. Hawkins. (Novello and Co.) This is another useful work for young children. The subjects are founded on old Nursery Rhymes, such as little folk delight in. The music is bright and effective, and written at a very moderate range. There are seventeen numbers in the set.

Drill Song, "The Red, White and Blue," and Action Song, "The Seasons." By Hettie M. Hawkins. (T. Evans, Redditch.) These two sets will be found very bright and useful for Infant Schools. Both have pretty tunes with good rhythms, such as the little ones will quickly grasp and enjoy.

Song, "Yes, I Love You!" Words by Edward Oxenford. Music by H. J. Taylor, F.R.C.O. (Orpheus Music Co.) This is a sweet melody, with a charming accompaniment, set in E flat and G. Suitable for soprano and tenor voices.

A Lullaby Song, "Dusk is Falling." Words by T. Hay. Music by B. Tabram. (Vincent and Co.) A pretty contralto song with suitable words.

Song, "Come back, my Love." Words by Lord A. Douglas. Music by Lewis Hann. (Vincent and Co.) This is an effective melody, with an obligato part for the violoncello. Moderate in compass.

Ballad, "Summer Roses." Composed by John A. Matthews. (Minim Co.; 3/-) Written for young singers, at a moderate range, E flat to F, and an effective accompaniment.

Song, "White Piccaninnies." Words and music by Argyll Saxby. (Academy Edition Publishing Co.) A dainty little song, sung with great success by the Scarlet Mr. E's.

Song, "Claribel." Words and music by Frank de Laine. (Bruton and Co., Bristol.) A tuneful song with a very pleasing accompaniment.

"The Art of Tuning the Piano." By Herman Smith. (Reeves and Co.) Pianoforte Tuners will find this treatise a very useful and interesting work. It should be read by tuners.

National Choral Song, "God bless the King." By John A. Matthews. Price 4d. *Minim Co.*, Cheltenham. This is not a Coronation Song. The words are very patriotic, and written by Miss Hettie Hawkins. The music is of a broad, march-like style, simple and catchy in melody, with a good swinging refrain. It has been largely taken up in all parts of the Empire, and the second edition is now ready. It will be found useful for school and patriotic concerts, and will do for general use as a Song and Chorus. The song has been graciously accepted by the King, the Queen, the Prince of Wales, Princess Christian, the Duke of Connaught, the Duchess of Fife, the Lord-Lieut. of Ireland (Earl Cadogan), Lord Roberts, Lord Kitchener, and other celebrated personages.

Odd Crotchets.

A little nonsense now and then
Is relished by the wisest men.

Once upon a time a very mean man employed a musician to play sweet music for him. After some time the player asked his employer for compensation for his services, and was put off with a fair promise. After a time he asked again, with a similar result. Then a third time he asked, and insisted on receiving his pay.

"Did you not hear me promise to pay you?" asked the man.

"Yes," answered the player, "I did hear you, but I cannot play by ear alone.

"A good musician must have his notes."

—:o:—

The Woman Upstairs: "Did you hear my piano going early this morning?"

The Woman Downstairs: "No; who was playing?"

"I'd have you know it wasn't playing at all. The mean old piano dealer came and took it away."

—MUSIC.

—:o:—

Vicar's Wife: "Tommy Crowther, you haven't washed your face to-day."

Tommy Crowther: "'Taint Sunday!"

—:o:—

Young Enthusiastic Artist (innocently): "I presume, Miss Fitzdook, you paint?"

Miss Fitzdook (indignantly, misapplying his remarks): "Sir, do you intend to insult—"

Young Artist (very much embarrassed): "Oh 'pon my word, Miss Fitzdook, don't think for a moment I allude to the paint on your face."

A most entertaining series of letters from a twelve-year-old American schoolboy are "introduced by an Admiring Englishman." We quote one, written on a typewriter which afterwards came to grief and necessitated the services of a "mason" to put it right again :

DEAR PAPA AND MAMMA—Yesterday a boy in our class had to go home because his father died in the middle of the night in a fit. he cried so bad about him so I gave him my old watch as I did not need it, and that seemed to comfort him some as he had not got one of his own. his mothwr is a wider and he may not come back any more he is the brightest boy in our class too next to Warren Pilkington, but he is english and has seen the queen also the prince of WALES but is a very nice boy too and Captain of our cricket team. Cricket is a very nice game and I wish it was played more in this country, I am going to try and get up a team in New York when I come home again among the fellows and be the captain myself as I know it the best. IF ROYSTON does not come back this term he is going to wriet us all about the funeral. but if he does he will have to ware black. WE will need some more money as ours has pretty nearly run out.

YOUR LOVING FRIEND ROGER.

—:O:—

Mysterious Profession.—"Now, Tom," said a printer of a country newspaper, in giving directions to his apprentice, "put the 'foreign leaders' into the galleys, and lock 'em up—distrioute the 'army in the east'—take up a line and finish the 'British Ministers'—make 'the young princess' run on with the 'Duchess of Kent'—move 'the Kerry Hunt' out of the chase—get your stick and conclude 'the horrid murder' that Joe began last night—wash your hands and come into dinner, and then see that all the *pie* is cleared up."

—:O:—

* The principal of a high school tells the following anecdote:—"One day at school I gave a bright boy a sum in algebra, and, although the problem was comparatively easy, he couldn't do it. I remarked, 'You ought to be ashamed of yourself. At your age George Washington was a surveyor.' The boy looked me straight in the eyes and replied: 'Yes, sir; and at your age he was President of the United States.'"

—:O:—

The Cap and Gown mania flourishes. A new concern is set up in a large midland town, run by a Tobacconist and others, who have formed a Company Limited. Those of limited capital and brains will find this concern suitable to their requirements.

The *Musical Herald* says that an ambitious person in Wales recently obtained a diploma from one of the pretended "Colleges," and forthwith purchased a cap and gown. "On the following Sunday he went out for a walk in academical war paint." Evidently the deluded one fancied a walk was an academical function at which University robes should be worn by those who possessed them.

—:O:—

Even Englishmen who come to live in Wales develop into bards. A banker in West Monmouthshire, who was asked by a friend to join him at something or other, made the following reply:—

My work is great, my time is short,
I regret I cannot join your sport.

I'll play for you some other day,

But now I must perforce say, Nay.

The recipient passed the card on with the following brilliant couplet written across it in red ink:—

So-So fancies he's a poet;

He's a jackass, but he don't know it.

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